

Les écoutis le caire de Gilles Aubry et Stéphane Montavon

Les écoutis le caire de Gilles Aubry et Stéphane Montavon par Nicole Caligaris



La justesse de ce pari artistique est de combiner les trois dimensions fascinantes du Caire : le son, le temps, l'espace, dans une très intéressante proposition, sous élégant cartonnage, d'un poème poster de Stéphane Montavon et d'un CD de musique acousmatique de Gilles Aubry.

Avant toute chose, plaisir musical, une métropole s'écoute : elle se livre dans le son que la vie produit, qui a formé profondément l'enfance de ses habitants, qui les tient ensemble, qui les lui attache, qui rend étranger l'étranger. Le son du Caire dit la puissance de cette ville, un son flux, épais, continu, variant de hauteur selon les heures, pas de rythme, charriant des éclats, des pointes, des crêtes à l'intérieur de

sa pâte constante.

Les Écoutis Le Caire sont le produit de deux écoutes, celle de Stéphane Montavon, auteur d'un poème qui se présente comme une constellation de paroles autour de lieux phares de la ville, le vieux marché Bab el Louk, le Mogamma, bâtiment administratif qui fait repère pour les touristes et les taxis, etc. ; et celle de Gilles Aubry, compositeur de deux pièces de musique acousmatique, à partir de sons concrets enregistrés dans la ville.

La particularité de la musique acousmatique, musique produite sur ordinateur, donnée en concert par des haut-parleurs, non pas par des interprètes, est de mettre en relation l'auditeur avec le son lui-même, le son comme une matière comportant sa propre consistance, ses accidents, ses volumes, ses valeurs, ses formes, sa sculpture, son espace, son paysage, et c'est une très belle façon de goûter Le Caire, que cette double composition qui installe d'abord un souffle, peu à peu respiration, c'est-à-dire rythme, durées qui se succèdent sans rupture, par de subtils éveils de hauteurs, par des réverbérations qui lui donnent une profondeur de champ, qui introduisent la perspective, autrement dit l'espace, dans le son, puis par l'arrivée de voix, à l'intérieur de ce souffle continu qui varie, dont on écoute différemment les cycles, qui se déploie puis diminue, se défait de ses éléments, jusqu'à un moment de rupture qui marque la limite entre le corps du morceau et la fin qui dépose le son peu à peu, calme, corbeaux, voilà.

Et dans cette continuité, le temps du Caire, mélodie de la ville, flux, lié, indivis, sans tranches horaires. C'est Le Caire, oui, c'est le Caire, cette musique, le son des balais, le son des chantiers, les sons de l'artisanat qui se travaille dans la rue, les klaxons, bien sûr, identité du Caire, mais travaillés avec discrétion, en décalage du cliché, c'est Le Caire mais cette reconnaissance n'est que le bonus d'une musique, riche et forte, qui s'écoute pour elle-même et à laquelle, en contrepoint, le texte spatialisé apporte une construction par ruptures. Fait d'éclats, d'énonciations multiples, d'énoncés tronqués, disparates, le texte dit la pénétration du singulier par le commun, la fragmentation de la continuité, de la pensée, de la parole, de l'existence, dans cette ville qui la rend impossible et malgré l'impossible, malgré l'entrave, d'une vitalité passionnante, ce que le texte dit, dans le chahut des paroles qu'il fait surgir du blanc qui les coupe.

Le commentaire de sitaudis.fr

audio, Gilles Aubry

text, Stéphane Montavon

field recording series by Gruenrekorder, Germany 2010

sans prix indiqué

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Ashley Paul draws fascinating skeletal atonal squeals and clanking from her unique custom green-box string set-up on *To Much Together* ([REL RECORDS](#) REL015), also ensuring that percussion, woodwinds, reeds and voice are brought into play. When Finnish musicians like Uton overdub themselves, a swampy morass of sound sometimes results (not that there's anything wrong with that). But Ashley's sound remains stark and crisp, each plucked string and clattering strike standing out as strongly as a winter twig against a clear January sky, as she works slowly and conscientiously. Her mother Gayle Paul provided suitably spiky drawings for the silk-screened package of this miniature gem of free noise. Sent from Providence RI: I think we've also heard Eli Keszler's solo guitar release on this label.

Gilles Aubry provides claustrophobic urban field recordings brought back from certain enclosed spaces, showcasing them on *Les Écoutis Le Caire* ([GRUENREKORDER](#) GRUEN 061) over two lengthy suites of edited material. Amongst these intensive and crowded rumblings, the sense of despair is only barely kept at arm's length, and even hardened city dwellers such as myself blanch at the harsh realities with which this French Swiss audio composer confronts us. A counterpoint of sorts is provided by the words of **Stéphane Montavon**, printed in harsh red and black typography on a paper which had been folded up and inserted into the release as a 'word map'. How Situationist! Although it's not explicitly mentioned in the press notes, I expect this entire package, with its blind-letterpress card cover and circular holes cut in the back for purposes of revealing key words in the word-map, is intended to be used on your next psychogeographical stroll (or *dérive*) around the city.

Operating in a vaguely similar vein is *Music For Empty Spaces* ([BASKARU](#) karu:18) by [@c](#), the duo of sound artists Pedro Tudela and Miguel Carvalhais. This is an album of field recordings collaged together from their overseas travels, slightly modified; the intention seems to be to ask questions about our perception and memory of sounds. Their written ideas about this project are a bit insubstantial and vague, but the CD is often very dense and involving; I like it

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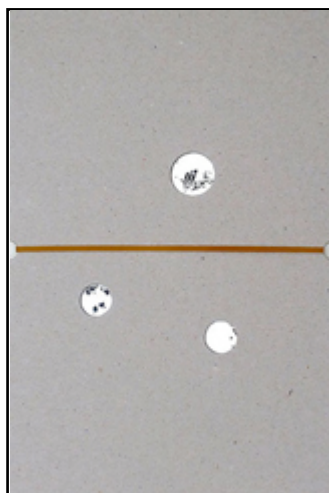
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Gilles Aubry & Stéphane Montavon: *les écoutis le caire*

Gruenrekorder

les écoutis le caire, the latest release in Gruenrekorder's always captivating Field Re is a dual project involving a sound composition (premiered on Deutschland Radio in Aubry, a Swiss sound artist currently residing in Berlin, and a poetic text in French b Switzerland-based Stéphane Montavon. The CD, which arrives housed within a large-cardboard case with die-cut circles punched out of its cover and blind embossed ty backside, features two long-form settings (a half-hour and twenty-four minutes, res opening piece is a half-hour sound portrait of a busy city where public transit syster car horns jostle for position and crowd into a mix that draws from recordings collec bathroom, market hall, basilica, courtyard, and parking house. The source materials identifiable character as they blur into a huge, rumbling mass of relentless, hyper-in often sounds like what one would expect to hear were a microphone placed at the c busiest intersection at rush hour and the results amplified to their fullest. Halfway t transit-related intensity retreats slightly to allow voices to emerge more clearly—nc any lessening of intensity in general terms as surrounding the voices are hydraulic e kind one might associate with steam machinery. Aubry gradually brings the intensit the piece enters its final minutes and as he does so the individual sounds come into even if only briefly. Track two unspools in a percussive rumble, rather reminiscent o rattle of an old car engine. Speaking voices and waves of abstract sound keep up a unwavering churn throughout the piece until it too grinds to an abrupt halt. Montav contribution to the project is in the form of a large fold-out poster or word-map wh is laid out in a spacious, rhythmical manner that reads like a visual counterpart to th Images and sounds weave through the text to form a word-tapestry that compleme material—an alternate way, then, to 'listen' to the city.

May 2010

Frans de Waard | VITAL WEEKLY

In a very nice cardboard sleeve we find a CD (by Gilles Aubry) and a large poster with a text in French by Stephane Montavon. I am sure lots of people speak or read French, but there are more who don't. So it eludes me why this is part of it. No doubt there is a relation to the two pieces on the CD, which were recorded during a six week stay in the CD. Aubry taped the busy city from within rooms with 'resonant properties': a bathroom, a market hall, a basilica, a courtyard, a refrigerator and a parking house. You hear the city, but its always a bit remote, a bit far away, a bit blurred. Its not a strict fifty minute recording here, but Aubry has made a collage out of these recordings, superimposing them (which means he layered a few), in order to further blurr the effect. The humming of machines, walking and talking of people, cars passing far and above. Like a beautiful day – like today actually – when the window is open and sounds from outside leap into your environment. I have not been to Cairo, but I can vividly imagine it would sound like this. I am not sure if two is more than one here: both pieces seem to have a similar approach, which makes perhaps the second one a bit superfluous. Not always more equals better, and in the limitation one can show beauty too. But through a pretty good release, musicwise. I can judge about the text, but a translation would be welcome, I guess.

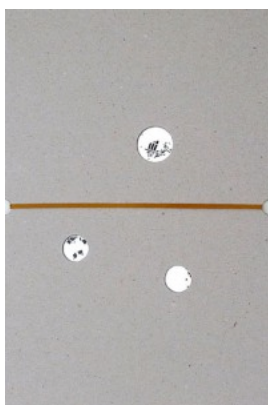
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Wednesday 12th May

12 May 2010 No Comment



Now here is an interesting, and in no small amount embarrassing little situation. A couple of weeks back a CD arrived here that I have played a few times over the last couple of days and quite enjoyed. Nothing unusual there. The problem was, as I initially wrote this post, I had no idea what it is called, or what label it is on... The thing is, it is a disc that has no type on the actual face of the CD, and comes wrapped up in a very elegant oversized heavy grey die cut card sleeve held together with a rubber band enclosing only a very large poster sized sheet of text written in French but not containing any details about the music. Until I had played the disc a few times I had not noticed that there is indeed identifying text on the card sleeve, but it is not printed, rather embossed (or what ever the opposite of embossing is?) into the rear of the sleeve, so it took some noticing. Most embarrassing of all was once I read the text I realised that I had actually bought this CD online, having been attracted by the sleeve design as well as the potential of the music. I had just forgotten doing so... the CD in question then is a collaboration between Gilles Aubry, who provides the music here, and Stephane Montavon who wrote the text printed on the accompanying poster. The CD was released recently as part of a field recordings series on the German Gruenrekorder label. More photos of the project can be seen [here](#).

Interestingly then, I listened to this CD two and a half times before I spotted the text. On those occasions the music really did get a "blind" listen, and for what it's worth no I couldn't guess whose album it was, perhaps partly because I have only heard one album by Gilles Aubry before, and partly because the type of music involved here, layered, edited and collaged field recordings sits in an area inhabited by quite a few musicians making very similar music right now. The sounds heard here then were all recorded during a six week residency in Cairo in early 2007. These were then taken by Aubry and combined and layered into the two pieces here, the first lasting twenty-nine minutes, the second six minutes fewer. Montavon's words, which are described at the website as "poetic text" were apparently inspired by the same residency. Apart from looking quite impressive on the very large piece of paper I can only half translate Montavon's words, which seem to describe his feelings and memories of various places in Cairo in broken up, brief sentences. A bit much to get Jacques to translate the whole thing here, but he can do the album title at least, its called *Les écoutis le caire*. (The Cairo Listeners maybe??)

For the most part, Aubry's music has a very claustrophobic, almost oppressive feel to it. In the notes at the website it is mentioned that recordings of enclosed spaces were mostly used, not necessarily all indoors, but tight often highly populated areas such as market spaces and busy courtyards. He also mixes in closely recorded home appliances, a fridge appearing in a few places amongst other hums, rattles and and buzzes. So quite a bit of the time its probably easy to be able to tell what this music sounds like. Interestingly (and you will have to just believe me here as I can't prove otherwise) I noted an North African feel to the sounds before I knew what it was I was listening to here. Perhaps the odd voice gave things away, or the gaggle of massed voices we often hear, usually in the distance, I was reminded on Dan Warburton's album of Moroccan field recordings he released some time last year. In places the treatment of the sounds works very well. In the first half of the album a long passage of layered traffic sounds, honked car horns and revving engines all layered and maybe looped over each other into one seething mass of tension is very nice, and elsewhere the use of superimposed sympathetic layers gives a physical depth to the music that is a lot of fun to listen vertically down into, picking apart the various different sounds. On the other hand, in places the use of looping can be far too obvious and somewhat annoying. A continually looped distant voice calling something unintelligible on the second part of the recording just doesn't work at all, and spoils the bulk of this second. The use of this sample like this brings rhythmic sensibilities into the music that do little for me.

Elsewhere though there are some very nice moments. At the end of the first part there is a lovely, extremely subtle section where the heavy layers of sound are peel back and a young voice is heard, strangely altered in tone as if it were recorded over a telephone line, but with a particular charge to it when it appears from underneath the more dense sections of the music. The second part ends with a similarly well considered ending, again the more tightly packed sounds cut away to leave a hissing, rushing sound that alters in texture, undercut by a loose recording of a crow calling out. The ending of these pieces seems important to Aubry.

Overall this is a pretty good example of this kind of work, which in itself is in danger of becoming a little too overpopulated right now, as I seem to come across an album that works in a similar way to *Les écoutis le caire* just about every couple of weeks. In spots the use of

loops feels a little unnecessary and I think I would probably have preferred a few simple field recordings from Cairo layered in a less complicated manner, but the intricacies of the construction reveals a degree of care and consideration here that is not always present in this kind of music. Also the mixture of sounds is usually well chosen, nice combinations of different elements that at first sound part of one another until close listening reveals more. Perhaps not the most original album in the world then, and I don't doubt that I'll write about a few more CDs in a very similar vein before the end of the year (If I was more cynical I could be tempted to tick Cairo off of an imaginary list!) but it is well put together with some very pleasing moments and will certainly appeal to fans of this end of the musical spectrum. The sleeve design, and accompanying poster will appeal to fans of interesting sleeve art. It made me go and buy it anyway.

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& Stéphane Montavon - Les Écoutis Le Caire

CD - Gruenrekorder

A simple white sheet, 51 by 84 centimeters, with the poetry of Stéphane Montavon spread over it. The CD is basically environmental field recordings, made by Gilles Aubry in Cairo, Egypt, in a bathroom, in a covered market, in a basilica and in a courtyard. Finally, other "audio catches" that can be traced to a refrigerator and a parking house, all gathered in a large box made of rough thick cardboard, held together by a coarse rubber band. The titles, the authors' names and the other information are just engraved, without any ink. Why such meticulous care? Why are such seemingly random and inessential elements combined into a single project? Shaky sound sources, confused mumbles, fragmented juxtapositions, all contribute to the challenge, to the ambiguity of the data, in a multi-faceted and fascinating editing process. The indeterminate prompts us to pay more attention, the mediation between what is unusual and

ultimately - the creative development of new ideas and plots.

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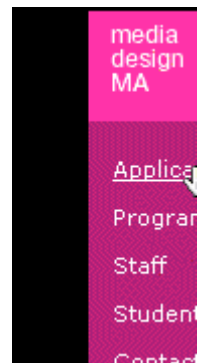
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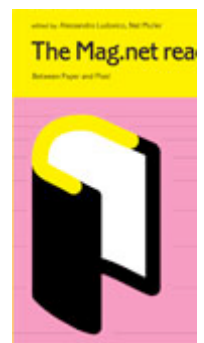
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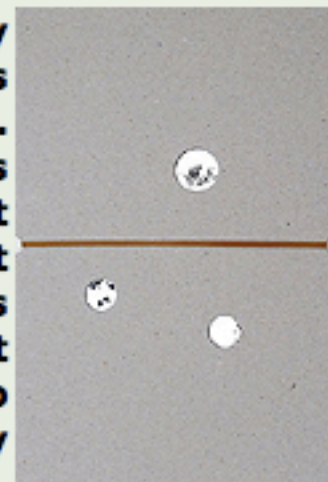
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"The place is just crazy!" said a friend of mine about a recent visit to Cairo. "It took me thirty minutes to cross the bloody street!" Well, it wasn't just any street as it turned out, but Ramses Square, through which 35,000 pedestrians and a quarter of a million vehicles pass every hour. If you're interested, there are plenty more alarming statistics to be found online about Africa's largest (population 15 million) city, where noise levels downtown frequently hit 90dB at 7.30am – a 1994 local law stipulating that they shouldn't exceed 52dB during daytime and 37 at night has been blithely ignored – but Berlin-based Swiss sound artist Gilles Aubry's claustrophobic montage of field recordings gives you a pretty clear idea of what the place must be like. Actually, "clear" is the wrong word there – this is the closest thing I can imagine to musical equivalent of smog. Instead of trying to cross the street himself, mic in hand, Aubry recorded its distant angry blur inside spaces with their own specific resonant frequencies, sometimes large (a courtyard, a church, a marketplace, a carpark..) sometimes small (a bathroom, a refrigerator). It's a process Aubry describes as "indirect listening", layering his recordings on top of each other – you can hear the different "voices" entering one by one at the beginning of the disc – to create 54 minutes of dense micropolyphony. Fans of field recording might bemoan the lack of signposts in this urban jungle – where are those muezzins and their calls to prayer, where are those bustling native markets? Answer: they're in there but you have to struggle to find them, in the same way that you have to struggle to work out the name of the album, embossed on the back of the thick grey cardboard sleeve, a red elastic band enclosing a carefully-folded poster containing a "word map" by Swiss poet Stéphane Montavon, which itself may or may not help you find your way around this place – assuming, that is, you can understand French.–DW



SUMMER 2010

Reviews by Clifford Allen , Jason Bivins, Nate Dorward, John Eyles,
Jesse Goin, Stephen Griffith, Natasha Pickowicz, Massimo Ricci,
Michael Rosenstein, Dan Warburton:

Editorial

IN CONCERT: Freedom Of The City 2010

On DVD: 135 Grand Street New York 1979 / Les Grandes Répétitions / Xenakis Charisma X

On Drip Audio: Inhabitants / Tommy Babin's Benzene / NoMoreShapes Nate Wooley

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ELECTRONICA: @c / Luigi Archetti / Asher / FOURM / Gilles Aubry / Eric La Casa / Jonathan Coleclough / Emeralds / Roel Meelkop / Lee

Patterson / Le Révélateur

[Last issue](#)



Editorial

Thanks again go out this issue to our man in London, John Eyles, who, in addition to taking his horn along to tackle the notational complexities of Christian Wolff's *Burdocks*, also managed to snag a transcript of the round table discussion between Wolff, broadcaster Robert Worby, composer Howard Skempton and pianist John Tilbury (watch out for an extended interview with John in a forthcoming issue..). Also in London, just a few weeks before the Wolff event, was our roving improv connoisseur Michael Rosenstein, whose extended report on this year's Freedom Of The City is this issue's lead article. And there's the usual pile of reviews for you to enjoy (I hope) while your French neighbours hurl fireworks at you in a drunken Bastille Day orgy (I hope not).

Meanwhile, I received this email from American improviser Michael Johnsen: "I thought our new archiving project for UBUWEB might interest you and/or your readers. Appended below is our formal call for submissions. Please feel free to pass it along to anyone you think might it might interest, and to contact me with any questions.

We're in the process of co-curating a new subsection of the ubu.com archive devoted to historical and rare/unnoticed materials concerning the technical development of experimental / electronic approaches to sound. It seems like there's a real need for this kind of archive and we're wondering if you've got

Archetti's attention to detail reminds me of Alan Splet and David Lynch's sound design on *Eraserhead*: stare at the radiator long enough and this is what the world might begin to sound like. Masterpiece? Too early to say, but one of the most compelling and accomplished releases of recent times to come my way, and another fine addition to Fabio Carboni's splendid Die Schachtel catalogue. –DW

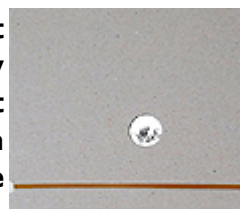
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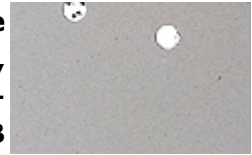
In case you're confused and can't figure out from the above who the artist is and what the name of the work is, allow me to clarify. Asher is Somerville MA-based sound artist Asher Thal-Nir, and *Selected Passages* is the name of the five-movement piece he's contributed to this split disc on Heribert Friedl's Non Visual Objects label. Meanwhile FOURM (I don't know if that's supposed to be pronounced "4M" or what, but – unfortunately maybe – I associate it with the French cheese fourme d'Ambert) is one of several *noms de plume* for UK-based Barry G. Nichols (others include LEVEL, Si_COMM, ECM:323) and *set.grey* is the name of his piece. Right, now we've cleared that up, on to the music. Or maybe not – it seems I'm doomed to failure every time I play *Selected Passages* – try as I might I can't find a quiet enough environment to concentrate on its veiled hissy fragments of piano. For my third unsuccessful attempt I got up at 5am and clamped the headphones on in dawn's early light, only to discover that someone in an apartment nearby had left the window open and the radio on and was playing, of all things, a Mozart piano concerto (not sure if it wasn't the same one Robert Bresson swiped a bit from just before the end of *Le diable, probablement*, but I didn't feel like waking up the other neighbours by shouting across the courtyard for further information), the sound of which, along with the clank and tinkle of teaspoon on saucer and in cup, was far more more aurally compelling than the CD I was listening to. I've enjoyed many Asher releases over recent years, notably his outings with Jason Kahn, but find little to latch on to in the subaquatic Satie-esque doodles of *Selected Passages*. Same story with Nichols' piece – though the technical side of it is beautifully handled (bernhard günter and Keith Berry both come to mind), the actual musical substance is slight. Quiet is not a synonym for deep – sometimes less is more, but more often than not it's just, well, less. –DW

Gilles Aubry
LES ECOUTIS LE CAIRE
Gruenrekorder

"The place is just crazy!" said a friend of mine about a recent visit to Cairo. "It took me thirty minutes to cross the bloody street!" Well, it wasn't just any street as it turned out, but Ramses Square, through which 35,000 pedestrians and a quarter of a million vehicles pass every hour. If you're



interested, there are plenty more alarming statistics to be found online about Africa's largest (population 15 million) city, where noise levels downtown frequently hit 90dB at 7.30am – a 1994 local law stipulating that they shouldn't exceed 52dB during daytime and 37 at night has been blithely ignored – but



Berlin-based Swiss sound artist Gilles Aubry's claustrophobic montage of field recordings gives you a pretty clear idea of what the place must be like. Actually, "clear" is the wrong word there – this is the closest thing I can imagine to musical equivalent of smog. Instead of trying to cross the street himself, mic in hand, Aubry recorded its distant angry blur inside spaces with their own specific resonant frequencies, sometimes large (a courtyard, a church, a marketplace, a carpark..) sometimes small (a bathroom, a refrigerator). It's a process Aubry describes as "indirect listening", layering his recordings on top of each other – you can hear the different "voices" entering one by one at the beginning of the disc – to create 54 minutes of dense micropolyphony. Fans of field recording might bemoan the lack of signposts in this urban jungle – where are those muezzins and their calls to prayer, where are those bustling native markets? Answer: they're in there but you have to struggle to find them, in the same way that you have to struggle to work out the name of the album, embossed on the back of the thick grey cardboard sleeve, a red elastic band enclosing a carefully-folded poster containing a "word map" by Swiss poet Stéphane Montavon, which itself may or may not help you find your way around this place – assuming, that is, you can understand French.–DW

Jonathan Coleclough & Colin Potter

BAD LIGHT

October Editions

Jonathan Coleclough & Andrew Liles

BURN

October Editions *Monos & Jonathan Coleclough*

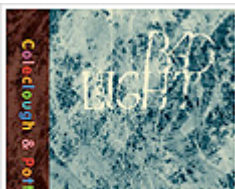
SLOWLY SINKING

October Editions *Jonathan Coleclough*

FLUTTER

October Editions

Lord Drone is unmerciful, showing those deluded button-pushers hiding behind their towers of Lexicons that amassing stretched lows, booming echoes and scraped metal is not enough. For many years now Jonathan Coleclough has been quietly working on a unique sound world, usually originating from on-site installations or simple compositional illuminations born from everyday objects, his output set apart by a gravity that is inversely proportional to an appreciable dearth of releases, placing him in the restricted pantheon of genuine dronemeisters whose statements cause vital repercussions. As to provide a measure of relief to those who missed some of those ultra-limited recent outings, Coleclough started October Editions to better document at least a part of his activity which, for good measure, includes other renowned luminaries in the field.



Bad Light consists of three tracks by Coleclough and Colin Potter dating from between 2002 and 2008. Featuring various types of raw materials (the first movement begins with gradually detuned steel strings), the adjective that springs to mind to describe it is "imposing", particularly when besieged



LOVE ON THE BITS

Texte : Fabrice Vanoverberg

Riche en sorties foisonnantes de libertés sonores en tous styles, la pause estivale nous a donné une très belle matière à vivre pour ce numéro de rentrée (et oui, déjà). Echos lointains de gares ou d'aéroports, bruissements vivaces d'une mégapole inarrêtable, drones oscillant entre le grave et l'aigu ou déluges bruitistes de percussions orageuses, l'ambiance est plus que jamais à la diversité et à la belle ouvrage. Revue des troupes en quatre épisodes.

MATHIAS DELPLANQUE / GILLES AUBRY / THOMAS ANKERSMIT / Z'EV Epopées translucides



Ami lecteur, toi qui apprends par cœur les articles de RiffRaf, tu n'as pas oublié qu'en juin dernier, nous nous étions enthousiasmés pour 'Circonstances / Variations 1-4' – les très belles relectures dub que Mathias Delplanque avait signées d'un de ses titres lorsqu'il se cache sous le pseudo de Lena. Alors droit au but, le musicien français est tout autant formidable quand il signe ses œuvres sous son propre blaz, dans un genre tout différent (pour faire simple, la musique concrète ambiante).

Composé à partir de field recordings captés dans des gares, des ports, des parkings ou des aéroports – en gros, tout ce qui a trait au transport, 'Passports' sublime le quotidien par des appoints électroniques d'une sensationnelle beauté – on songe à Phil Niblock ou Christian Fennesz. Sous la plume légère de Delplanque, la sirène d'une locomotive rend soixante ans plus tard un écho à l'œuvre de Pierre Schaeffer – elle tient davantage de l'extension talentueuse qu'à la simple génuflexion mortifère. Au bout des cinquante minutes, on n'a qu'une envie : boucler les valises et se replonger dans les atmosphères d'un disque admirable, muni au check-in de tous ses 'Passports'.

Un disque : Mathias Delplanque – 'Passports' (Grönica)



Tout aussi pertinent, le sculpteur sonore suisse Gilles Aubry travaille la perception sonore à l'intérieur des bâtiments, à l'instar de son remarquable disque '3688' – traversé des bruits vertueux parcourant un bâtiment désaffecté de Berlin (sa ville de résidence). Evacué au Caire entre février et mars 2007 en compagnie du Bâlois Stéphane Montavon, le producteur helvétique explore l'autre versant de sa veine, captant de l'intérieur le brouhaha incessant de la capitale égyptienne. Percevant au travers des murs le murmure interrompu du trafic, ponctué de klaxons et

bruits divers (chandiers...), Aubry multiplie les points de vue, passant d'une basilique à un parking en passant par un... réfrigérateur. Etourdissant multiple et paradoxalement univoque, la captation révèle le bouillonnement insaisissable de la métropole sur le Nil, le long de deux séquences de respectivement vingt-neuf et vingt-trois passionnantes minutes durant. En contrepoint de l'acte sonore, la poésie robotique de Stéphane Montavon met des mots concrets sur l'abstraction musicale ambiante – tel un complément d'enquête démantibulé et dont il faudra retracer le chemin dans les multiples recoins de la mégapole arabe.

Un disque : Gilles Aubry & Stéphane Montavon – 'Les Ecoute Le Caire' (Gruenrekorder)



C'en est presque devenu une habitude, chaque mois nous voit chroniquez en cette page la sortie Touch du moment – que voulez-vous, il est de ces habitudes qu'on aime garder. Performance live de l'installateur sonore néerlandais Thomas Ankersmit, l'unique séquence de l'album (38 min.) recourt à un saxophone préenregistré traité au synthétiseur modulaire analogique et à l'ordinateur. Reposant sur un bourdonnement intense qui se transforme très rapidement en un drone obsédant – imaginez un essaim qui vire dans les parties basses d'un orgue, 'Live in Utrecht' offre en contrepoint des sonorités échappées du saxo – à l'image d'un clair-obscur où l'aigu le dispute au grave. Malgré son apparente continuité en un seul tenant, la captation prend heureusement des chemins différents. Passé le cap des six minutes, un affinement échappé dans le haut du spectre sous-tend à son tour le fil de l'histoire – abstraite, étrange et indicible. En soi, l'expérience se nourrit de ses propres contrastes, mais aussi et imparablement.

Un disque : Thomas Ankersmit – 'Live in Utrecht' (Touch)



L'ultime étape de notre parcours mensuel nous emmène, elle aussi, sur les traces d'un label connu en ces lieux – la maison bruxelloise Sub Rosa de Guy-Marc Hinant. Fondamentalement différent sur la forme (un vinyl blanc transparent) du quadruple CD 'An Anthology of Chinese Experimental Music' défendu avec enthousiasme voici un an, 'As/(When)' se démarque également des musiques habituellement présentées dans Love On The Bits par l'absence totale d'électronique. Œuvre du pionnier de la scène industrielle Z'EV (alias Stefan Joel Weiss), le disque absorbe au gré du parcours de son auteur ses influences disparates. Entre mysticisme hébreu (la kabbale) et déclamation sans concession d'Einstürzende Neubauten qui auraient quitté Kreuzberg pour s'installer dans le Larzac auprès de Nestor Figueras, David Toop et Paul Burwell, l'opus paie également son tribut à l'Indonésie – à l'instar des travaux de Francisco López et Twinkle! sortie sur l'imprint belge in.i.t.u. Orageux dans son bruitisme organique, vociférant de percussions l'enregistrement rend une énorme justice à l'idiosyncrasie de son auteur, ici captée sur le vif en Californie à la fin des seventies. Nos conseils l'expérience sans la moindre réserve et les cris d'enthousiasme du public le confirment.

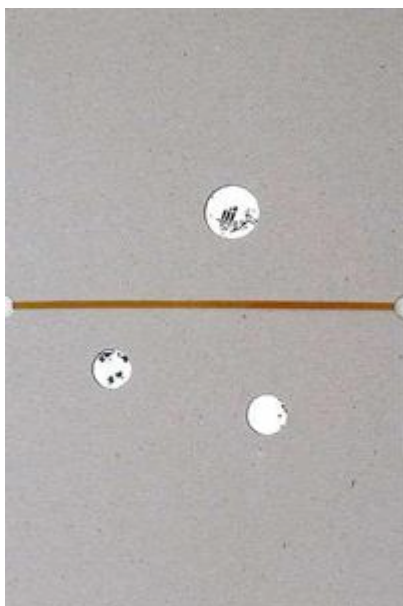
Un LP : Z'EV – 'As/(When)' (Sub Rosa)



RiffRaf (French) | BE | 09/10 | 20.000

Article Details

Gilles Aubry & Stéphane Montavon - Les Écoutis Le Caire



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Score: 8/10

Anyone who's lived in Cairo can tell you this: between 5 a.m. and 7 a.m., it is the most beautiful world. Driving through the rarely empty streets or a walking along the Nile without being hit by car exhausts and inhumane noises is an experience that is highly recommended by all Cairenes. But then again, that is not what the Cairo people endure on a day to day basis, and not the Cairo that **Gilles Aubry** has caught on tape on this album.

Les Écoutis Le Caire (roughly translated as *The Listeners of Cairo* or *Cairo's Listeners*) is two long pieces of layered field recordings made in 2007 by Aubry when he resided in Cairo, accompanied by poetry of **Stéphane Montavon***. I've lived in Cairo all my life, and initially thought that to capture the city's essence on tape would be destined to fail. Not to underestimate Aubry's amount of entangled sounds, noises of all forms coming from all surroundings, and the sheer chaos of the whole place is just too much to portray in an hour-long recording, not to mention making something meaningful out of it. Surprisingly enough, these artists were able to make it happen with music and accompanying text. They have been able to achieve an extremely difficult feat in a manner that hasn't been done before.

The key to this work's success is the amazing job that was done in cutting, pasting and placing the recordings. An additional embellishment in the form of a wind tunnel effect drone that runs throughout the length of the album (and which was actually recorded inside a ventilator as a muffler, a nod to the overpopulated metropolis, a gate which allows each sound to pass at exactly the right time. This enhances the distances, of locations, of some things coming closer while others disappear in the distance. This drone is Aubry's mind in action, our imagination as he thought about the album, or his technique of "indirect listening". It's very hard to tell what is happening at each exact moment but there is a feeling of standing and drinking in the surroundings.

Aubry's decision to take samples mainly from Cairo's downtown area (confirmed by the names of the streets in the attached text) is worth noting as downtown Cairo is an area of stark contrast and rich history. The old campus of the American University, home to the richer Egyptian neighborhood next to a rundown, covered souk, and is one of his sound locations. Honorable testaments to Greek, French, and Italian architecture and repulsive post-revolution slabs of cement. But most importantly, with the area being at the heart of the city: traffic! Lots of it. Immense noise in tiny streets that, in turn, lead to a huge number of angry commuters, and an onslaught of cussing and yelling. These elements all gather diverse and accurate recordings, providing Montavon with the inspiration to write his eerily strange but beautiful guide.

It is actually a bit scary how accurate the experience of listening to this album is when compared to the real thing. I have listened to it while driving, and while standing on my balcony, as forms of experimentation, and every time, after the album has been playing for a bit, the sound fits perfectly with the streets and noises.

Les Écoutis Le Caire is a testament to the power of music and words to capture real life perfectly without a single photo or form of visual aid. It has provided a taste of Cairo's unique spirit and a truly engaging work of art. I would recommend this to anyone who's never been to Cairo by any means of insight; and to those who've lived their entire lives here, to give them something to remember and appreciate it by. One question: how come none of the Egyptian musicians ever thought of doing that? Oh yeah, they were busy covering **Pearl Jam**.

-Mohammed Ashraf

*Another very good accompaniment to the album are the poems by Egyptian poet Hoda Hussein which describe the journey. You can find those [here](#).

FIELD RECORDINGS

GILLES AUBRY & STEPHANE MONTAVON

Les Écoutis Le Caire • CD Gruenrekorder

Lavoro combinato di testo (il poema di Montavon che riproduce con le parole un ideale percorso urbano costituito di esperienze sensoriali e visioni magiche) e suono (la composizione di Aubry che utilizza il traffico caotico del Cairo come materia prima), contenuto in una curata confezione di cartone grezzo color cemento. Ma al di là delle argomentazioni concettuali e della raffinatezza del contenitore, "Les Écoutis Le Caire" colpisce per la qualità del contenuto, un *soundscape* fluido ed evocativo sullo stile di Justin Bennett che comprime il suono di un'intera città in un concentrato di emozioni e suggestioni dal notevole magnetismo. (7)

Massimiliano Busti



Blow Up | IT | 07/10 | 12.000

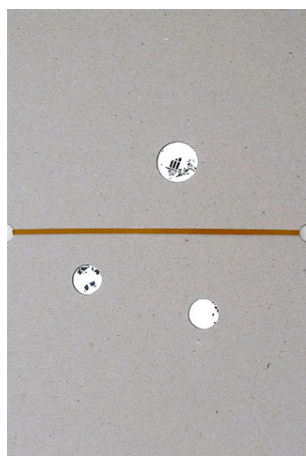
Cyclic Defrost

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Gilles Aubry and Stéphane Montavon – Les Écoutis Le Caire (Gruenrekorder)

By [Joshua Meggitt](#) September 29, 2010



Les Écoutis Le Caire (roughly translated as The Listeners of Cairo) is deeply immersed in the sounds of the Egyptian city, capturing, burrowing into and amplifying heterodox audio sources into a multi-layered, densely textured cacophonous document. Sounds were collected by Gilles Aubry while Stéphane Montavon worked on text, during a six-week residency in Cairo in February and March 2007.

Editing, montage and resonance are the main elements at work in these two similarly structured nearly half-hour long pieces. Aubry focused on a number of enclosed spaces: a bathroom, a market hall, a basilica, a courtyard, a refrigerator and a car park. These sources remain abstract, with the focus brought to the distant din which bleeds in on and overwhelms these spaces, random detritus, confused urban noise in all its frenzied forms. A howling, hissing drone seems to wind through both tracks, functioning as an anchor of sorts, around which finer details emerge and retreat: whistling wind, trickling water, indistinct chattering, honking traffic. Frequently the noise is overwhelming, not in the sense of harsh volume but of overcrowding, of there being too many elements to absorb. At other times it becomes music, cars swinging doppler effects like strings, voices taking on tonal form. Both works trail off into pleasingly bucolic finales, birdsong accompanying calm, spacious pockets of activity, possibly sourced from a suburban picnic, reminding listeners that it's not all go in Cairo. The packaging is particularly lavish, making for an attractive alternative travel guide for anyone visiting the city.

Joshua Meggitt

Gilles Aubry & Stephane Montavon

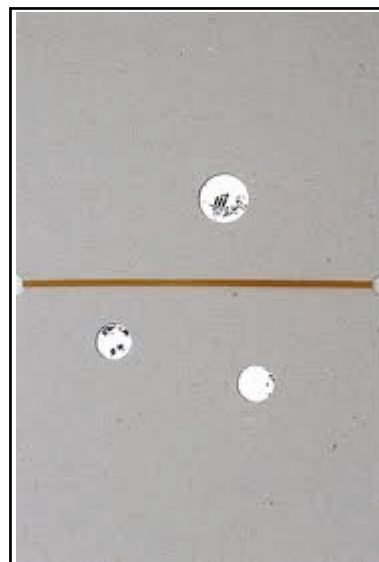
Les écoutis le Caire

Ambient • Experimental • Minimal



Gruen Rekorder

19/08/2010, Jan Denolet



Dit hier is nog een knutselwerkje waarvan de som van de delen een prachtig *totaalkunstwerk* vormen. Eerst en vooral hebben we de eenvoudige maar in het oog springende -want atypische- rechthoekige kartonnen verpakking. Daarin vinden we naast de CD ook nog begeleidende poëzie, zonder verdere opsmuk gedrukt op groot posterformaat. Die poëzie is van de hand van **Stephane Montavon** en omschrijft -in het frans- diens beschouwingen over diens verblijf in Caïro. Reisgezel was geluidskunstenaar **Gilles Aubry**, die tijdens tochten door de stad veldopnames maakte en deze later bewerkte tot een soundtrack voor een stad. Als echte ambientmuziek laat het je aandacht afdwalen om uiteindelijk toch steeds aanwezig te zijn. Je waant je zo in een of andere stad en inderdaad: wanneer we door de straten wandelen dan zouden we bijna onbewust deze geluiden horen. Je ziet de denkbeeldige stad a.h.w. aan je geestesoog voorbij gaan. Als je daar dan ook de teksten van **Montavon** bij neemt dan ben je zou vertrokken voor een auditieve en intellectuele wandeling door *De Stad*... Krachtig in zijn eenvoud!!

<http://www.soundimplant.com/gilaubry/>

Jan Denolet

19/08/2010

Gilles Aubry & Stephane Montavon - Les Écoutis Le Caire
[Gruenrekorder]

Fieldrecordings eines sechswöchigen Kairo-Aufenthaltes dienen Gilles Aubry als Material für zwei neue Tracks. Aufgenommen im Verkehrsgetümmel der Großstadt, im Parkhaus, einer Basilika, einem Innenhof, einer Markthalle, aber auch einem Kühlschrank und einem Badezimmer, stellt er Klänge, die sonst eher indirekt und nebenbei wahrgenommen werden, in den Mittelpunkt und gibt ihnen damit eine ganz andere Wertigkeit. Zusätzlich spannend werden die Aufnahmen dabei durch ihre Schichtung am Rechner, die die Sounds in komplett neue kompositorische Zusammenhänge stellt. Stephane Montavon stellt dazu auf einem beigelegten "Wort-Plan" weitere Beziehungen zwischen Örtlichkeiten und Klängen her, die mir aufgrund mangelnder französischer Sprachkenntnisse leider jedoch weitgehend verborgen bleiben.

www.gruenrekorder.de

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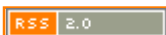
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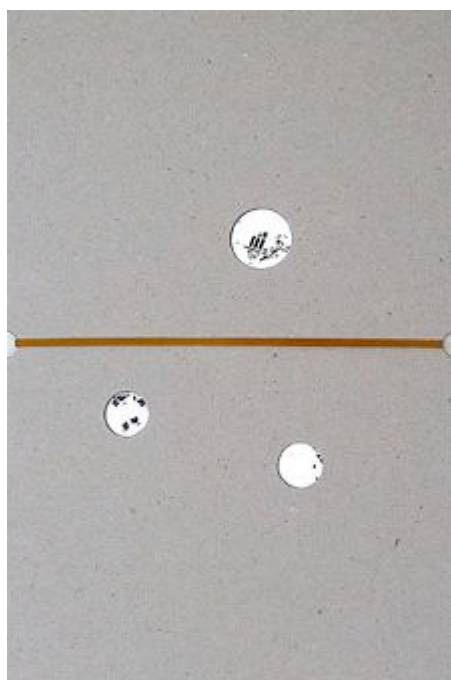
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Written by Guillermo Escudero

lunes, 05 julio 2010



Gilles Aubry & Stéphane Montavon, "Les Écoutis le Caire", Gruenrekorder, 2010

El artista sonoro suizo Gilles Aubry y Stéphane Montavon han colaborado en diferentes proyectos explorando las técnicas de grabaciones de campo.

"Les Écoutis le Caire" está editado es un cartón rectangular que viene junto a un texto en francés escrito por Stéphane Montavon con los registros de campo de Aubry capturados de lugares de la urbe de El Cairo.

No solo hay grabaciones puras, sino que algunas de

Gilles Aubry & Stéphane Montavon, "Les Écoutis le Caire", Gruenrekorder, 2010

Swiss sound artists Gilles Aubry and Stéphane Montavon have collaborated in different projects exploring field recordings techniques.

"Les Écoutis le Caire" is printed in a rectangular cardboard that comes with a French text in the inner sleeve written by Stéphane Montavon with Aubry field recordings taken from urban places in Cairo.

Not only pure recordings but some of them are processed which contain voices, sounds

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ellas están procesadas que contiene voces, sonidos de automóviles, bocinas, ruidos de golpes de metales, retroexcavadoras y algunos otros poco clasificables. La idea de repetición aquí está siempre presente con voces, diálogos y otros ruidos como bocinas; un intento para “pegar” en la memoria la sensación claustrofóbica de las ciudad sobrepobladas de nuestros días.

www.gruenrekorder.de

Guillermo Escudero
Julio 2010

of cars, claxons, noises of metal beats, jackhammers like and some others barely identifiable.

The idea of repetition is always present here with voices, dialogues or other noises such as claxons, an attempt to stick to the memory the claustrophobic sensations of overpopulated cities nowadays.

www.gruenrekorder.de

Guillermo Escudero
July 2010

Last Updated (Lunes, 05 julio 2010)

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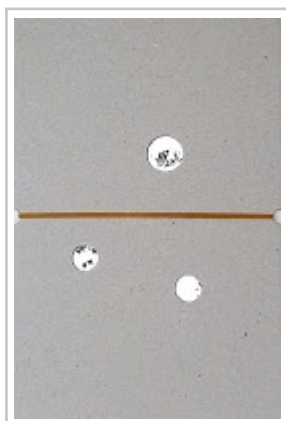
2010-06-17

2010-06-17: Aubry/Montavon, Noto/Bargeld, Philippe Petit, People Like Us/Wobbly, Nico Huijbregts, I Compagni, Aaron Martin

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Journal d'écoute / Listening Diary

2010-06-17



GILLES AUBRY & STÉPHANE MONTAVON / Les écoutes le caire (Gruenrekorder - merci à/thanks to Dense Promotion)

Le disque le plus vivant que j'aie entendu à ce jour de Gilles Aubry. Cet artiste sonore de field recording a tendance à nous laisser explorer des espaces sonores statiques sur de longues plages de temps. Pas cette fois. *Les écoutes le caire* propose deux pièces d'une demi-heure, toutes deux des

amalgames d'enregistrements de terrain qui tissent des toiles dynamiques et actives, même s'il s'agit d'espaces clos résonants. Un travail poussé, mûr, et enrichi par les poèmes de Stéphane Montavon, à lire dans un livret-affiche comme une carte routière qui guide (et déroute) l'esprit au fil des sons. À souligner aussi: la présentation: deux morceaux de carton embossé réunis par une bande élastique. Simple, dépouillé, esthétique. [\[Ci-dessous: Quatre extraits de l'album sur cette page.\]](#)

The most vivid thing I've heard from Gilles Aubry. This field recordist usually invites us to explore static sound spaces for long stretches of time. But not this time. Les écoutes le caire features two half-hour tracks, both made of overlaid field recordings weaving dynamic and active webs of sound, even though the sources are closed spaces. A developed, mature piece of work enriched by poems by Stéphane Montavon, presented in a booklet/poster that reads like a road map that (mis)guides your mind as the sounds go by. I must point out the packaging; two pieces of embossed cardboard held together by a rubber band. Simple, stripped down, esthetic. [\[Below: There are four audio clips from the album on this page.\]](#)

http://www.gruenrekorder.de/?page_id=2301

ALVA NOTO & BLIXA BARGELD / Ret Marut Handshake (Raster-Noton - merci à/thanks to Dense Promotion)

Les choix de Monsieur Délire Monsieur Délire's current fa

- Joanna Newsom / Have One c Me
- Minamo/Lawrence English: A l Less Travelled
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- Yügen: Iridule
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Un compte-rendu - A personal account

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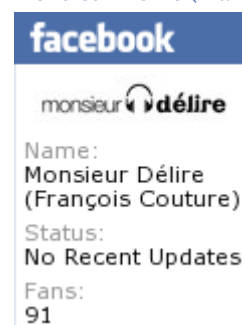
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Jour 3 / Day 3

Jour 4 / Day 4

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